



The image is a podcast cover for 'A Chat with My Brother'. It features a brick wall background. In the top left, there is a logo for 'Luke's ENGLISH Podcast' with a silhouette of a head and the text 'W6' and 'REAL BRITISH ENGLISH'. Below the logo is a photo of two men, Luke and James, both wearing sunglasses. Luke is on the left, wearing a white shirt, and James is on the right, wearing a black shirt and a green cap. To the right of the photo, the title 'A Chat with My Brother' is written in large, bold, black letters. Below the title, a horizontal line separates it from the text 'Music, Films, Humour Food, Annoying Stuff English!' which is also in bold black letters.

This transcript was created with the help of AI. It should be correct but if you find any errors, please let me know!

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[Luke]

You're listening to Luke's English Podcast. For more information, visit TeacherLuke.co.uk.

Hello listeners, welcome back to Luke's English Podcast. It sounds different, doesn't it? It sounds strange. The reason is that I'm actually recording the intro to this episode in the toilet in my apartment. I wouldn't normally do that, but this evening, this is actually the quietest room in my apartment, so I've been forced to record in here.

It's a first. It's a first on the podcast, which is quite a novel thing after nearly a thousand episodes to do something for the first time. Don't get me wrong, it's not the first time I've recorded an episode while in a toilet.

I've done that several times. Long-term listeners might remember the times when I recorded episodes in a toilet on a train and also in a toilet on a plane. So I've been there, I've done that, but this is the first time I've recorded anything in this particular toilet in our apartment.

So anyway, let me tell you about this episode. So in this one, you're going to hear me having a rambling chat with my brother, James. Yes, the Glib Brothers are back on the podcast, reunited once again.

James is probably the guest I've had on this podcast the most over the years. He's been coming on ever since the very early days, and it's sort of a tradition for us to have these fairly regular rambling sessions, long-term LEPsters, hello to you.

In this episode, we cover all sorts of different topics from sandwiches, trousers, and gangster films to vinyl records, the work of Edgar Allan Poe, and the ways that people use English these days that other people sometimes find irritating.

It's a lighthearted, personal, and slightly silly conversation, but that's exactly why it's great for your English, because listening to this, you will get loads of natural vocabulary, everyday expressions, and the sort of spontaneous speaking style in a long-form conversation that is hard to find in other learning English materials like your textbooks.

By the way, as usual, there is a full transcript for this episode, which is free for you to download. Just check the link in the episode description.

You can read it before, during, or after listening to this conversation as a way to push your English further, to notice expressions, to make a note of them, or to practise some shadowing with this episode. So you can download that free. You'll find the link in the episode description.

But otherwise, just relax, listen in on our conversation, and this whole episode, which is, I must add, completely untouched by AI.

So listen in, follow what we're saying, and enjoy practising your English with James and me, the Thompson Originals. Why is this episode called Thompson Originals? Well, just keep listening, and you will find out. So, without any further ado, here we go.

How are you doing, James?

I'm very well, thanks. How are you?

I'm very well too, thanks.

How does it feel when, how does it feel knowing that people are using this to learn English?

It's easy to forget that, actually, because sometimes you're just chatting away about something, and you forget that you're actually there for a purpose, rather than just talking gibberish to your brother.

Yeah, but the thing is, the purpose is to kind of just completely relax and be as natural as you can.

So if you forget...

Well, I'll tell you, sometimes I do achieve that, yeah, and I forget that we're recording stuff.

Because that's the best.

That's what we want.

Yeah, it becomes a secondary, secondary concern, rather than if you're having a good chat, it's not really the first thing you're thinking about.

But if you forget that you're being recorded, and that there are loads of people around the world paying really close attention to every single word you say, and using it all as a model for their own learning of English, if you just forget that...

No pressure, then. No pressure.

Yeah, no pressure.

But if you do forget that, then that's exactly what we're looking for, because people want a sort of authentic, natural version of English, with it in the back of your mind that people out there are trying to use it to learn English. But you just let me deal with that side of

things. So James, often when you're on the podcast, often what we do is we pick specific topics to discuss, right?

Like we talk about a genre of music, or a film, or a band, or something like that. And great as those episodes are, like brilliant as they are, I think sometimes the episodes like that can alienate some people. It can turn them into aliens.

Can alienate vast swathes of the audience.

That's true. That's a good word, isn't it? Alienate. And vast what? Swathes?

Swathes? Swathes. Also vast swathes of the audience.

That's the kind of word you only ever use in that exact context. When you're talking about vast, I can't even say it now, but swathes. Swathes.

Swathes. To alienate vast swathes of the audience. I mean, that does suggest that my audience is absolutely enormous, and large sections of it could be described as vast swathes.

I'm just trying to think if there are other things that you can use. You can use swathes for swathes, broad strip or broad area of something like swathes of the countryside. Yeah, I mean, it's a very, very large area.

Yeah, but I mean, you know, this is a massive international podcast. So yeah, when we do talk about, you know, some

obscure band, then yeah, we do alienate vast swathes of the audience and they all become aliens.

I've noticed some of the numbers of some of the more niche episodes are very low compared to some of your other numbers.

I have noticed that, yeah.

But you're getting the right 32,000 people.

Yeah, exactly.

The ones who keep listening all the way through to those more obscure episodes. Yeah, that's the hardcore kind of, I don't know, the apple core of this apple. If this podcast is an apple. If it was an apple. They're the core. They're the seeds at the heart of it.

But anyway, what I think is perhaps more interesting for everyone, I might be wrong, but what I think maybe is more interesting is just when we talk about topics that are more universal, perhaps even ordinary, because I think there is a lot to be said for listening to people chatting about quite trivial or ordinary things, like when Paul McCartney was on the Adam Buxton podcast. Did you ever hear that?

No, I'm going to say no.

I just said that in a way that's just slightly jokey, by the way. I'm going to say no. I'm going to say no.

I don't normally talk like that.

No, you don't normally. When Macca was on Adam Buxton's podcast, it was good because Adam didn't ask him all the usual things, you know, like, what was it like being the Beatles or how did you feel when the band broke up or whatever?

Instead, he asked him much more mundane things, like what kinds of TV programmes do you like to watch and what's your favourite sandwich?

I did hear that and he said he liked to watch salvage programmes.

Really?

Which I like to watch as well.

What are salvage programmes?

There's Salvage Hunters in the UK and there's salvage something wars or there's salvage American Pickers in America.

But the one I prefer is Salvage Hunters, which is some bloke, some Welsh bloke called Drew Pritchard going around in a van buying amazing stuff. You know, it's good for like, I mean, you could say some of it's antiques and some of it isn't. Some of it's just a weird, you know, fairground art and, you know, anything. You name it. Fine art also kind of what some people would say is junk, weird signs and, you know, kind of blokey weird stuff. Right.

But there's a word for that, isn't there?

Architectural salvage is one word for it. Architectural salvage.

So bits of furniture, bits of interesting curiosities, curios.

Buildings as well, almost like bits of, you know, gates or, you know, actual stones.

Vintage or antique stuff.

So that's salvage hunters.

This Welsh guy in a van goes around buying these things. Where does he get them from? Does he kind of buy them from warehouses and stuff?

Anywhere, really. Old factories, other dealers.

Those are the two mainly dealers' yards or sometimes old houses that are selling off their stuff, you know, like sort of stately homes sort of type places, very, very rich. But the kind of places that are so big, it's hard to keep them going. You know, most of them have wedding venues now.

So they've always got this extra furniture they can't really do anything with or they need to replace wherever he comes in and buys all this amazing stuff.

And then the show, doesn't the show have a concept where he then has to sell it on or something?

No, it's not like that.

It's not like one of those format programmes. It's a lot looser than that. It's just like, I mean, yeah, sometimes they show it selling, sometimes they don't.

You know, it's like it's not like a format show. The format is just he goes and buys good stuff. It's a little bit kind of fly on the wall kind of thing rather than a format.

Yeah. And it's very cheaply made. It's just sort of him and maybe one one guy with a camera, one guy with a microphone.

Very sort of efficient production. Yeah. Yeah.

Maybe a bit more than that, but not much. Okay. So Macca likes it.

Yeah. The thing I like is, uh, I don't know if you've seen salvage hunters.

I don't think he mentioned that one by name.

I don't think he mentioned it by name, but he didn't mention any of them by name. I think he just vaguely said the type

like shows where, you know, people sort of like a Welsh guy drives around the countryside, you know, and just buys things, you know, architectural knick-knacks and things like that and just buys them. That's it. That's the show.

Um, yeah. Yeah.

So I found that interesting. Do you want to know what my, uh, what Paul McCartney's favourite sandwich is?

I'd say it's the, um, the club sandwich.

Well, he's, he's a vegetarian. Don't forget.

Of course. How could I forget that? Okay. Well, it would be a vegetarian club sandwich.

So he, he likes a hummus. Oh hummus. Very good choice.

Very good choice. He has a bagel, a sort of a toasted bagel with hummus and to top it off, he adds Marmite on the top. That's a, come on.

That's a good bagel. Don't you think? It's pretty flipping good.

Yeah. The Marmite, the extra, that lovely flavour of the Marmite on the top is an excellent idea. A bit controversial, but yeah, I could, I could get with that.

I thought you were going to say honey or something. I thought you were going to say something sort of bit weird, but Marmite's kind of weird in a different way. Marmite makes total sense.

I think. Anyway, stuff like that, you know, so with that kind of thing in mind, James, I have a collection of questions here that should let us chat about more universal everyday, perhaps even stupid things because surely everyone can relate to stupid things. Right.

Brilliant. Um, did you bring my questions? Yes, I've got your questions.

Some of the, some of the, some of the questions in my big list are your questions and some of them are mine. All of your questions, as far as I can tell, all revolve around the, what's your favourite sort of motif? The old chestnut.

What's your favourite? This, what's your favourite? That, which is, um, uh, pretty good conversation starter.

A bit unoriginal. Should we start with the what, what's your favourite? Should we start with a few of those then?

Can I plug my record first? Yeah. Oh yeah.

You've got a new record which is available now. Listeners go ahead, plug away. Go for it.

I think we should have done that more smoothly. Really? Yeah.

The, the, the proper podcasting way of doing that is to do these smooth transitions from the normal, um, content into promotional, a promotional bit. Some podcasts do that very well. Some don't.

And I don't know if I do. I've never been that great at the promotional side of things, but there are some like, uh, Mark Maron's podcast. Is he smooth with it?

Is he smooth with it? No, he's not. He's not at all.

He's, he's one of the most successful podcasts ever. And he was an early adopter. So he's kind of the OG of one of the OGs of podcasting.

And, um, but the, the thing about his show is that it's, he's very personal, very political and very raw. I've listened to a few of his shows. It's got a countdown until he starts talking about his old cocaine days.

Exactly. I give him 22 and a half minutes. Yeah.

Yeah. It's like that. He, he's a recovering addict of various things.

And, uh, he's got all sorts of war stories and everything like that. And it's very, he's got this very raw, authentic feel to it. And he'll be talking from the heart about some horrible life-changing experience he had.

And then he shifts almost within the same sentence to advertising stamps.com or something, you know, are you fed up with going to the post office to buy your stamps? Why not print them at home with stamps.com? Literally.

He's just been talking about the time when he had to check into rehab and, you know, in the same breath, he then starts promoting, you know what got me through that rehab stamps, sending postcards. Anyway, this is, this is our smooth transition into your opportunity to plug your new record to my audience, which seems to be the main marketing channel that you use to sell your music. It's also the kind of probably one of the worst crossover kind of,

you know, if there was, if there was a graph, it would just be two circles.

Separate, separate. Yeah. Because what would make more sense is if I was promoting language learning platforms where you could perhaps find a speaking partner, you know, and instead, no, no, no, I'm going to promote sort of ambient tech, no obscure vinyl releases.

You can only buy in the UK. Well, go ahead. Anyway, go on.

Go on. Tell us about it. Well, you know, I've always loved vinyl.

Haven't you? And I know you always have as well, but you didn't get into it quite as much as I did. Would you agree with that?

I would agree. Yes. Well, vinyl is a wonderful thing, isn't it?

It is a wonderful thing. So it's something I always wanted to achieve. Yeah.

And yeah, I just ended up getting a record out this year. On vinyl? On vinyl, which is just something I wasn't sure would happen in my lifetime.

Congratulations. And I didn't have to pay for it. A label got in touch and they wanted to put some stuff out and they have.

This is brilliant. It's purple as well. The vinyl is purple?

Yeah. Wow. Translucent purple.

That's good. So listen, you should buy it just for that. Do you want to play a bit?

Yeah. Okay. Five seconds.

If I play it on my YouTube or something, will you hear it at your end? No, I won't. But I'll have to just sort of edit it in afterwards.

Let's put it in now for about 11 seconds. Okay. There you go.

That was a selection of James's music that is now available on vinyl. So to that one person who's interested. Now, there's more than, you know, I think that.

So we joke around and stuff about how maybe not many people listening to this would be interested in buying your music. But actually, I think there is quite a lot of people. So first of all, there's our generation, right?

Which is when I look at the demographics who listen to this podcast, most people are our age and then probably 10 to 15 years younger as well. That's where most of the audience is. But there's people of all ages who listen to this.

But certainly a lot of people around our age and a bit younger, which is definitely the catchment area in terms of demographics for that kind of music, right? For my YouTube channel, not that it's very big, it's very small, but those are the kind of ages I get as well. Right.

So in terms of age, we are bang on the money, right? Second point, the kind of music you make, which is, how would you describe it? Techno, ambient?

I'm not quite sure, but probably acid house or I don't know. Different people call it different stuff. I honestly don't know.

Just the electronic music. Electronic ambient acid techno house. No, just say techno.

Techno, okay. Techno is very popular in certain parts of the world, right? Like, for example, let's just say Poland, okay?

It's popular everywhere. I mean, pick somewhere where it isn't. I'm saying Poland.

I'm going Poland on this one. Well, you know, I used to DJ in Poland sometimes. You used to DJ in Poland.

You've probably got a sort of following. If you've got a following anywhere in any country other than your home country, let's say it's Poland. I have not got a following DJing wise.

Well, you're about to get one. Yes. Right.

Let's crack on because this is getting boring. Okay. Anyway, I think that there's probably at least five people in Poland who are loving this right now.

So if that's you, shout out to you. Get my brother's record. Tell us a little bit more about it.

And then I'm going to ask you what your favourite sandwich is.
Okay. It's a four track EP.

It's on Ooze Records. Thank you very much to Ooze Records.
Ooze?

This is where you have to look up if you want to find it. Ooze 004.
That's O-O-Z-0-0-4.

Yeah. That's what you want to look for. Okay.

And it's on YouTube as well. If you want to give it a listen, Luke
could probably link it below. I will.

So just even if you don't buy it, just give it a listen. See if you like it.
I've got stories about it, about how- You have got stories.

I almost didn't record it because it was just kind of like, you know,
because I'm always messing around jamming, making tracks when
I used to, when I had some spare time. You're like Bob Marley, just
jamming. Yeah.

But this one, I didn't really realise it was, I mean, it's quite a good
one. It's probably better than the usual level, but I didn't really
realise at the time. So I nearly just turned it off.

Right. Because I was going to, sometimes I filmed them and I
didn't have any battery left on the camera or something. So I was
just like, oh, never mind.

And I kind of as an afterthought thought, well, I suppose I'll just record the audio. Just recorded it in one take just to a little recording device, one of those Zoom H1s. Yes.

And that was it. And there's a bit in the middle where the acid line stops being tweaked because I got a text. And you know, the acid line is supposed to go, and you're supposed to be tweaking it all the way.

There's a bit in the middle where it doesn't really move for a while. Because I got a text and I was like, oh, fuck. I'm supposed to be doing this.

That's on the record. Isn't there one where you fell asleep while you were making it? Yeah, that's not this one.

That's a different one. That's a different one. That's on the last album.

There's a track right at the end. I think it's the second from last track. I fell asleep while I was recording and I woke up and it was about 12 and a half minutes long.

But, you know, I just quickly fell asleep and woke up again. But I had to cut loads of it down. Because it was kind of playing itself.

I had this kind of up going on this 101 thingy, Bob. And it just was kind of modulating itself and fading in and out and kind of twiddling itself, if you know what I mean. So I was just enjoying listening to it and I just fell asleep.

And it carried on playing away because it was kind of set to this sort of certain pattern. But that's one of the nicer slow ones is that one where I fell asleep. The Beatles never fell asleep while they were recording their music, did they?

You don't know. John Lennon might have. I bet.

I mean, it would be good if they had. So tell us more about how you recorded Blackbird. Well, I was just, you know, like noodling away on the guitar, you know, and I just nodded off and I fell asleep.

And I played it while I was asleep. I just nodded off. Well, there's the one, actually, that yesterday, what Paul McCartney always says about that is, oh, well, I just woke up in the morning.

I had this song in my head, you know. I was like, what is that? Is that Frank Sinatra?

So he dreamt yesterday. He didn't actually fall asleep while recording it, though. That's the key difference.

Anyway, this EP, this, the Purple Acid, the 704 EP was not written while asleep or recorded while asleep. Just, there's one bit where I stopped to receive a text. Do you remember anything about that text?

No. You don't know who it was from, what the nature of it was? Probably urgent text from my girlfriend saying, have we got any milk?

Do we have milk? Yeah, exactly. How do you know that?

Well, it's always the burning question that everyone has, isn't it? I'm just coming back, I'm popping by the shop. Do we have any milk?

Oh, God, I don't know. Do we? One never knows if they've got milk, do they?

Level of milk is just a kind of barometer on the health of the relationship, really, isn't it? Well, if you've got low levels of milk. Or the health of each individual person.

It's important that you know where you are in that field. How much milk have we got? Do you know how much milk you've got?

It could be a government promotional campaign. Do you know how much milk you have? Checkyourmilk.com.

Do you have enough milk? You might be needing a cup of tea quite soon. Do you have enough milk?

Stop, think. Do you have milk? Yeah, stop.

Stop, think. Check your milk levels. Yeah.

Now it's like bloody oat milk, so I drink normal milk. Girlfriend drinks oat milk. You have to buy twice as much milk.

And the oat milk's expensive. You haven't decided to switch to oat milk, then? I did, and then I decided to unswitch.

Really? Because it's just not nice, or what? I just like normal milk.

Yeah, I don't blame you. It's all right. It's okay.

It's probably not good for you to drink loads of milk, but I tend to drink some milk. Yeah, well, you know, a little bit in your tea. That's the thing, listeners.

That's why we keep going on about milk, because as English people, we do put milk in our tea. Tea was fine, but it didn't have any calories in it, so we needed to do something about that. Yeah.

The tea, black tea on its own, healthy, definitely, especially in the morning. But no, no, you've got to add some unsaturated fat into it. If it's fat and some sugar, then it's- And cholesterol.

Then it's palatable. Yeah, then it's acceptable to the English palate. Yeah, just stir in a spoonful of lard, and you're good to go.

Let me now smoothly transition into the other questions I had lined up, including the first one, which is, what is your favourite sandwich? I kind of made the audio- What is your favourite? I stressed that sentence slightly strangely.

What is your favourite sandwich? It should be what's- Which word would you stress in that question? What is your favourite sandwich?

It was like I've been talking about some- No. What would the context be? It would be- It sounds insistent.

It sounds insistent. Okay, but what is your favourite sandwich? Will you please hurry up and tell us?

What is your favourite sandwich, for Christ's sake? That is the- This is the way that we're going. You know, stressing different words in that question is- That's right, because that would be like I was dilly-dallying, choosing one.

I thought maybe a club sandwich, maybe a tuna and mayo. For God's sake, just make up your mind. What is your favourite sandwich?

Yeah, that's the context for that. What is your favourite sandwich? So, James, we've heard about Paul's favourite sandwich.

What's your favourite sandwich? Well, thanks, Luke. My favourite sandwich would probably be a- Is a hamburger a sandwich?

It's not, is it? No. Or is it?

I don't think so. Well, it's a hamburger, isn't it? It's a hamburger.

It's not a sandwich. It's a hamburger. Yeah, but I've never understood that hamburger thing, because it's not made of ham, is it?

I mean, what's- No, I don't think a hamburger counts as a sandwich. What's my favourite sandwich? Something really sort of full of calories, full of protein, like a very rich- Isn't there like a Marks and Spencer's English breakfast sandwich or something?

Or Marks and Spencer's prawn on white bread? No. I quite like the Christmas sandwiches.

I might go with that. Are we talking just like commercially available sandwiches or just like fantasy sandwich? Any.

It could be a fantasy sandwich. It could be a real sandwich that is commercially available. It could be some underground sandwich that you can only buy on the dark web.

Yeah. Your choice. There are a few of those in Hackney.

Are there? Yeah, definitely. So underground sandwich spots, they don't even have a name.

They're just like some sort of boarded up ex-chemist or something, and you knock on the door and there's ordinary furniture. Probably. Probably.

Can I have a Christmas sandwich, please? Don't say that word. It's Easter, for goodness sake.

No, you can't. You said the word. What word?

Sandwich. No, you must not use that word. The black market of sandwich, the sandwich market, the underground sandwich market.

All right. Well, commercially available sandwiches, I'll just say an M&S Christmas sandwich. Okay.

Which includes? Chicken, turkey, stuffing. What?

Chicken and turkey? Yeah. Cranberry sauce.

Maybe a bit of bread sauce. Stuffing? I've already said stuffing.

Okay. And a bit of sausage and a bit of bacon. That's insane, isn't it, listeners?

Chicken and turkey. Who puts two birds in one sandwich? Maybe just turkey, but I have a feeling it's a mixture.

Wow, that's extraordinary. The Christmas sandwich, listeners. It's basically the stuffing and the cranberry that makes it.

Without that, it would be dry, very dry. Yes. Well, yeah.

Yeah, that'll do. I've chosen one. I chose one.

Yeah. You've fulfilled the criteria of the question. Okay.

Next. That was, what's your favourite sandwich? We've also got, what's your favourite sandwich?

We've heard about your least favourite. What's your favourite sandwich? And then there would be like, so we've heard about your favourite drink.

What's your favourite sandwich? Anyway, I had to do that. I had to finish stressing the different words.

For me, my favourite sandwich is a sandwich that I invented a few years ago, and I called it the special sandwich. I was very pleased. It's not really very original, but it's essentially two slices of white, soft bread, buttered with just Kraft cheese slices, right?

I mean, you can go up market and you can buy yourself some fancy cheese, but you don't need to. You can just go with Kraft cheese slices. And this is a person who lives in France.

I've lived here for a long time. But yes, in this particular sandwich, Kraft cheese slices. Then on one of them, you've got avocado cut up, right?

Slices of avocado. On the other one, you've got some nice juicy tomato sliced. And then in the middle, just some nice ham, okay?

And there's a bit of ketchup. Oh, you've lost me there. A little bit of ketchup.

No, it's all right. A little bit's okay. And a little bit of mayonnaise.

And you can also add some mustard on the ham if you like. And it all comes together to form something really rather wonderful and rather beautiful. What kind of bread are you using?

I'm just using a soft white loaf. Toasted or? No.

I keep it soft. But it's got to be a decent bread, good bread. It works with a bun as well.

But that's – you'll have to trust me on this one. That's an excellent sandwich. Okay.

That's my favourite sandwich. There you go. Fair play.

I do like that plastic cheese stuff. Yes. You shouldn't.

You know you shouldn't. But I like it on toasted Polish bread or something from the shop. You know that kind of – Yeah, I know.

Sourdough. Sourdough bread. Not sourdough, but it comes in a kind of – anyway, you know the stuff you used to get from the corner shop?

Yeah. That bread. From the Polish shop.

Yeah. In Hammersmith. That bread with like butter and one of those cheese slices.

Toasted bread. That's sourdough bread, that is. Okay.

But toasted. Toasted. So it's like white, quite crispy, and with the soft cheese on top.

And a little bit of chilli sauce. Delicious. Next question of yours.

So we've done what's your favourite sandwich. Next question is what's your favourite type of trousers? That's a tricky one, isn't it?

What's your favourite type of trousers? Bear in mind there are all sorts of different types of trousers available on the market. And I'm just talking about ones that are commercially available.

I'm not talking about trousers you'd buy on the dark web. I don't want to talk about that. So what's your favourite type of trousers, James?

Jeans. What kind of jean? Straight, black, relaxed cut jeans.

Okay. Any particular make? Are you going Levi's or?

Currently Volcom. Oh, don't know about them. They're sort of skateboardy, sort of snowboardy sort of brand.

They're actually not that expensive. They're fairly affordable if you get them in the sale. Okay.

They're pretty good. They're quite strong. They're not weak anywhere.

They don't rip in your groyne area like some cheap jeans do. Your jeans tend to rip in the groyne area, do they? Is that a common occurrence?

They have done skateboarding. Skateboarding, right. Not just randomly.

Just in general life. No, but I have had my jeans ripped like that and had to go home like holding my skateboard in front of me because my leg was exposed. That's a fashion statement though, isn't it?

No, but it was not. This wasn't a fashion statement. This was just my trousers ripped.

A fashion, a wardrobe malfunction. Fashion disaster. So just black, straight, regular fit, relaxed fit black jeans.

Okay. Boring. Yeah, I'm very similar, but the only difference is that I would go for a slim fit black jean, and that's slim fit, not skinny.

I'm not insane, and my legs do need blood circulation. So I would go just for a slim fit black jean. Aren't we exciting?

Thrilling. What's the next cue? Okay, let me just pick one.

Okay, what's your favourite power lead? Oh, this is one of mine, isn't it? What is your favourite power lead?

So listeners, of course, yeah, this is another one of yours. All the favourites ones, almost all of them are yours. So listeners, power leads, right?

So this is not something that us people, humans, would spend much time thinking about, I suppose, except today. Today is different. Power leads.

All electronic items that you have will have a power lead, the thing that connects it to the electricity supply, right? You plug it into the wall, and then the other end goes into the device that you've got, the TV, the radio, the kettle, the toaster, whatever it is. And there are various types of power lead.

A lot of them these days are just USB leads. But you want me to answer this first, do you? Yeah.

Well, I'm quite partial to what we call in general parlance the kettle lead. That's my favourite too. Yeah, right.

Can you describe a kettle? It's the best lead. Can you describe a kettle lead?

It's fat, chunky, has three prongs, or it has recesses to contain three prongs. And it's a kind of quite satisfying squared-off kind of blocky shape, rounded off on the top and blocky at the bottom. And so you can only fit it in one way around.

There's no getting it the wrong way around like a USB. It's clearly obvious. It's a very good size.

It's hard to, like, lose them. They're used on both kettles and DJ equipment, which is very handy. When you're doing high and you've forgotten your lead, have you got a fucking kettle?

Yes. Oh, thank God. And someone wants to make a cup of tea later.

Well, sorry. Your kettle lead has been, what's the word? Commandeered.

That's another word beginning with an R. Requisitioned. Repurposed.

Repurposed? Requisitioned. Requisitioned.

Yes. Taken and used. Your kettle lead has been requisitioned for use by the DJ, I'm afraid.

Isn't that interesting? The world has put these two things in the same category. Kettles, like making cups of tea and coffee, and DJing.

They're in the same – they're just in one little category. Isn't that interesting? Even my MPC uses a kettle lead.

Yeah, that's right. Music equipment, music production equipment, hardware, and tea production equipment, both supplied by the same power lead. That's a beautiful thing.

It really is. And they are also satisfyingly chunky, as you say. I wonder if everywhere in the world, is it the same lead everywhere?

Listeners, you can let us know. I think it must be. Do you reckon it must be?

Do you have the same lead that you connect to a kettle as you do for a piece of DJ equipment, like an amplifier or something? Let us know in the comments section, listeners. Do you have another question?

Do you want another favourite? Yeah, go on then. Okay.

Maybe this – I could have used this question to help promote your album. Smoothly. But I didn't.

But I didn't. But anyway, the question is, what is your favourite music delivery system? And there are options.

So what's your favourite music delivery system? Cassette? Vinyl?

CD? Minidisc? MP3 player?

Or just streaming? Obviously vinyl. But I'll just say cassette, because it just gives me an excuse to talk about cassettes.

So wait a minute. The answer is vinyl, but you're saying cassette. How about vinyl and cassette, the combination?

Okay. Recording, cassette, vinyl collection. You can do that.

There aren't any rules really to this, so you can say that vinyl and cassette. You can have two. Tell us about cassettes then.

What's so good about them? I bought one recently on eBay. It's by this company called Thompson Originals.

Nice. Not us, Thompson. It's T-H-O-M-S-U-N.

Oh, Thompson. Okay. Thompson Originals.

That's just wrong, isn't it? They're called Thompson Originals. Ironically, they're bootlegs.

They're not actually originals. They're copies. And I think they're from somewhere in the Middle East.

And they're from Saudi Arabia or somewhere like that. And they did a range of bootleg tapes. And when you look at the actual tapes, they look like they've been home taped, because they're kind of off-the-peg blank tapes with a printed label.

But the quality is amazing. They use chrome tapes. And some people have read and say, oh, it's better than CD.

Which, you know, it's different. It's a different sound to CD. So you could argue that it's better if you prefer that sound.

But they're certainly top quality. So I got the best of the Doors, and I looked for some others. But someone's got the best of the Smiths for like a million pounds on eBay or something, or like 400 pounds or something.

I can't remember. Something stupid. Just one of those hopeful things people put up.

But, yeah, just thought that was quite interesting, Thompson Originals. Wow. So if that is you, if you are Mr. Thompson, nice one for selling those chrome cassettes. Chrome. Yeah, chrome. I remember when we used to use cassettes all the time, and there were different types of cassettes, right?

There would be like your generic C90. Then you got just better quality ones. And then sometimes you'd get a chrome cassette, and you'd think, wow, this is really the best of the best.

But even chrome cassettes could get tangled. Chrome tape, yeah, it could still get tangled. It could still get all twisted up inside your Walkman, which would be a nightmare.

I've got a whole load of chrome tapes here. Here? Have you really?

You know, my voice is changing. Your voice is changing? My accent is changing because, you know why?

Why? I'm living with my girlfriend now, and she's got a slightly posh accent. Okay.

And because she's about the only person I speak to now because I don't do anything, I'm starting to pick it up. You're going all posh. Well, I'm slightly.

The occasional word, I just hear a hint of it because I'm very susceptible to accents. Like when I lived in New Zealand, I started to slightly get a bit of a twinge of New Zealand accent. And when I used to spend more time in South London, I'm sure I'm more of a South London accent, and that's kind of faded off a bit now.

I think it's natural to start. You don't even mean to. You just start.

It's like mirroring. They say you copy the people around you. It's called accommodating.

Accommodating. So it's like you become more like the other people around you to sort of fit in, and it's just a natural process, I suppose. Oh, I see.

So when you say, what was it, here? I could hear myself saying here. Here.

I would normally say here, here, here, here. And you're saying hair. And I started to slightly slip into a slightly posh pronouncement.

Because when we were growing up, there was no one really posh was there really in our areas where we grew up. We didn't really know any posh people with that kind of accent because we lived in the Midlands. So most people in the Midlands have quite a strong Midlands accent or even a mild Midlands accent, but no one had that sort of posh accent.

Because we don't have, just on our accents, we don't have, let's say, because some people might listen to us and think that we sound posh. Yeah, they probably do. I listened to a couple of our episodes, and I thought, God, I do sound quite sort of middle class and whatever, because I am, I suppose.

Yeah, we sound sort of slap bang in the middle of middle class, I think. We don't really have very strong regional accents, but I think a posh accent is different. A posh accent is still slightly different to the way we speak because a posh accent has those things like, for example, saying things like words like shower, power, layer.

They end up sounding like sha, pa, and lair, right? You know, there's definitely a difference. It's kind of a corruption almost, isn't it?

It's like slang, but the other way around. It's like posh inverted kind of ghettoisation of language. It's not entirely neutral is my point.

Not that any accent is really neutral, but it does have its own signifiers and things like saying, instead of saying yeah, it's like ya, ya, ya, something like that. So, you know when you can definitely hear a posh person talking, you know, they've just got that kind of ya, you know, just I'm really quite posh, you know. We've got a power shower at home.

Mummy installed a power shower in our house. I don't know, something like that. Or I didn't really notice.

I didn't notice your accent changing. No, it's very, very subtle, but occasionally I notice it. I recognise it.

And what do you do? I just punch myself in the face and it soon passes. Yeah, that's good.

That's probably the best way to deal with it. Yeah, I just, you know, sometimes I just decide to. Yeah, you know, I just hear myself speaking, you know, posh at all.

I just excuse myself going to the bathroom and just punch myself in the face a few times and it's, you know, that normally helps to deal with the problem. Normally does the trick. It normally does the trick.

Okay, so cassette and vinyl. Yeah, I think you're probably right. Not the most convenient forms of music playing.

I like MP3s as well. I think they're quite a good invention. I don't like streaming, I have to say.

Really? Really, really, really? You really don't like streaming, yeah?

Really don't? Well, I would if they were a bit nicer to the people that they use the music of. Because the streaming platforms are just basically screwing everyone.

Well, that's what some people say. Some people might allege that. Not me, of course, because I'm very careful of the things I say on the internet.

Obviously, some people might say that. Not me. I'm just reporting what other people may have alleged or reported.

Yeah, I see. Okay, that's very good. I'm glad we sorted that out.

Next question is, what is your favourite thing in your local area? Did I write that question as well? I think I wrote that question.

You could obviously say your girlfriend, but there may be other things in your local area. You first on this one. Well, living in the centre of Paris, obviously there's lots of things.

The Eiffel Tower is quite good. But actually, there are parks, right? There are little parks nearby.

And every single little park, and they're all sort of run by the local council, every single little park has got a little lending library in it. Oh, yeah, I know those. They're like these little bookshelves, and people just leave books in there.

And because there are so many people living in the area, there's quite a high turnover of books. So every single time I go down to the park with the kids, I'll go and have a look in the lending library. And actually, it's surprising the amount of good stuff I've procured from these.

And then sold on eBay. And then just sold them on eBay. I'm making a lot of money from this.

Really, really am. I mean, I'm loaded, absolutely loaded. I'll drop the posh accent.

So I've got some good things. Like the other day, I found a large tome, a large volume of short stories. It was the collected works and poet, the collected stories and poems of Edgar Allan Poe in English.

I knew you were going to say that somehow. I just knew you were going to say that. Like I told you before, probably.

Poe's really good, isn't he? He is brilliant, yeah. So weird.

Some scary, weird stories. Which ones stick in the memory? Let's see.

Well, there's this mad one. I can't remember the name of the story now. Hold on.

I can actually tell you. I've got some of his stories here. Hold on a sec.

Just rifling through. It says the, is it the facts in the case of M. Valdemar?

It might be that one. Bloody hell. It was just ridiculously hilarious.

So I say hilarious. It's horrifying. Because these stories were written in the, what, the 19th century.

And it was such a different world. We're just beginning to discover things about science that we take for granted now that they were first finding out about. And it must have been amazing.

Yeah. In this new world of scientific discovery. And it was really blowing everyone's minds.

But also there was still a lot of superstitious stuff going around. Like things about hypnosis and things like that, that were kind of on the borderlines of science and magic. And so this story, there's this guy, this kind of scientist who experiments with hypnosis and he's decided, and it's written in this formal kind of 19th century way.

He's decided that he needs to, or wants to do an experiment and try and put someone in a hypnotic state, a person who is on their death bed. He wants to try and hypnotise someone as they're dying in order to see what happens. And he does it.

And the guy kind of goes into this weird catatonic state. So there's a person on his death bed. He hypnotises him.

And in that moment, his face contorts into this weird grin and his mouth opens and his tongue sort of sticks out and he's able to talk to this sort of weird spirit is like a different voice. And the spirit is tormented and sort of says, you know, Oh, you must release me all this kind of thing. And he holds him in this state for ages, talking to him and asking him questions.

And when he finally releases him from the hypnotic state, the body shrivels up and dissolves into a pile of dust and disappears. That's the story. Nice.

Hello. This is Luke from the future. I'm just interrupting the episode here for a moment.

I hope you're enjoying this rather meandering and rambling conversation with James. So I wanted to just interrupt here because I wanted to add a few more details about this story, because I feel like I didn't really do it justice then when I summarised it. So the story in question is called the facts in the case of M.

Valdemar, written by Edgar Allen Poe and published originally in 1845. Here are just a few bits of info from Wikipedia, actually. So this is a short story written by Edgar Allen Poe about a mesmerist.

That's like a hypnotist who puts a man in a suspended hypnotic state at the moment of death. An example of a tale of suspense and horror. It is also to a certain degree, a hoax, a hoax.

This is a word to describe essentially something that's not true, which is created in order to make everyone believe that it's true.

Okay. For example, um, making a film about, um, an alien autopsy and then publishing it, um, presenting it as if it was a real alien autopsy, maybe a secret CIA video that was leaked and then published.

But in fact, it was all fake. So that's an example of a hoax. So this story is to a certain degree, an example of a hoax because when it was published, Edgar Allen Poe didn't claim it to be fictional.

He just published it. And lots of people at the time it was published, thought it was a factual account. Loads of people thought it was real, which is extraordinary when you actually read it.

Poe later on admitted that it was a work of pure fiction. Uh, the plot again is this. So the narrator presents the facts of the extraordinary case of his friend, Ernest Valdemar, which have incited public discussion.

So the narrator of the story is interested in mesmerism. That's basically like hypnotism, a pseudoscience involving bringing a patient into a hypnotic state. Um, he points out that as far as he knows, no one has ever been mesmerised at the point of death.

And he's curious to see what effects mesmerism would have on a dying person. He considers experimenting on Valdemar, an author whom he had previously hypnotised and who has recently been diagnosed with tuberculosis, which is a life threatening disease. Valdemar consents to the experiment.

So Valdemar says, okay, you can do this and informs the narrator by letter that his doctors expect him to die by midnight of the following evening. So he says, look, I'm just about to die. Valdemar's two physicians informed the narrator of their patient's poor condition.

After confirming again that Valdemar is willing to be part of the experiment, the narrator comes back the next night with two nurses and a medical student as witnesses. Again, Valdemar insists he's willing to take part and asks the narrator to hurry up because he's worried that he's sort of deferred his death for too long. Basically that he's ready to die at any moment.

So hurry up and do the experiment. Valdemar is quickly hypnotised just as both physicians return and serve as additional witnesses in a trance, in a sort of hypnotic trance. Valdemar reports first that he is dying and then that he is dead.

The narrator leaves him in a hypnotic state for seven months and checks on him daily with the help of physicians and friends. Meanwhile, Valdemar doesn't have a pulse. So feeling his wrist or his neck, there's no heartbeat or any sign of breathing.

And his skin is cold and pale. This is for seven months. Finally, the narrator makes an attempt to wake up Valdemar by asking questions that are answered with difficulty because Valdemar's voice emanates from his throat.

In fact, it sounds more like a disembodied voice and his tongue is kind of coiled up and rolling around. But his lips and jaws are frozen in death. In between trance and wakefulness, Valdemar

begs the narrator to put him back to sleep quickly or to awaken him.

The line in the story goes, at length, the same hideous voice, which I've already described, broke forth. For God's sake, quick, quick, put me to sleep or quick, waken me quick. I say to you that I am dead, is what it says to him.

As Valdemar shouts dead, dead, repeatedly, the narrator starts to bring him out of his trance only for his entire body to immediately decay into a nearly liquid mass of loathsome, detestable putrescence. So when he finally does bring him out of the trance, the body just instantly sort of decays into this disgusting liquid. I mean, it's it's it's so horrible to for me.

I find it so disgusting that it's it goes over into the realm of comedy for me. Just a bit more information about this. Poe uses particularly detailed descriptions and relatively high levels of gore.

So gore describes the word gore basically means graphic violence. The depiction of graphic violence, especially in the media, you get a lot of it in computer games. You know, that's gore.

So he uses a lot of descriptions and high levels of gore in this story, displaying his own studies of medical texts. Valdemar's eyes at one point leak a profuse outflowing of a yellowish ichor. This is a sort of weird ethereal fluid that is the blood of the gods in Greek mythology, though Poe's imagery in the story is best summed up in its final lines.

This is the bit where he releases Valdemar from the trance. His whole frame at once within the space of a single minute or even less shrunk, crumbled, absolutely rotted away beneath my hands upon the bed. Before that whole company, there lay a nearly liquid mass of loathsome, detestable putrescence.

The disgusting imagery almost certainly inspired later fiction, including that of H.P. Lovecraft. These final lines incorporate shock, disgust and uneasiness into one moment. The ending may also suggest that attempts to appropriate power over death have hideous results and are bound to be unsuccessful.

So there's a happy story for you. And just a little reminder not to hypnotise someone just as they're dying, to hold them in suspended animation in that state. Don't do that.

It's just not worth it, especially if you if you want to avoid very expensive laundry costs or dry cleaning charges, then just don't bother. Tales of mystery and imagination. Tales of mystery and imagination.

I think that one was. Yeah, that's the case of the facts in the case of M. Valdemar.

Yeah. Wacky. So that's the that's my favourite thing in my local area.

Little lending libraries gets a reference in. I'm the walrus as well, doesn't they? Yeah.

John Lennon mentions Edgar Allan Poe. Something like, can't you see them digging Edgar Allan Poe? So kicking Edgar Allan Poe.

Kicking Edgar Allan Poe. Does that mean enjoying him or actually kicking him? I thought I meant giving him a kicking.

Yes. It's a pity, isn't it? This is a conversation.

[James]

Yes, this is a conversation.

[Luke]

Yes. What's your favourite thing in your local area then? Well, they just built this little mini skate park down the road from me.

Literally, but this is actually literally literally one straight away. Oh, good. A little park.

And they built, I mean, with some a lot of help from the local skaters and the group Skate Newham, they've managed to raise the funds and so on to have a little slab of freshly poured concrete on there. Like you get on the foundation of a house, you know, and it's really, really super flat. Yeah.

Like, you know, like professionally flat. Hmm. Professionally flat.

I don't know a better word for it. I know what you mean. And a tiny little mini ramp, which is actually too small for me to skate.

Cause I can't skate stuff that small. Um, then a ledge and a little curb thing. Okay.

Tiny, tiny weenie little baby skate park, but it's just great. It's all you need really for a local spot like that. Unfortunately I'm 50 now, so I find it really hard to do anything on a skateboard, but I try every now and then.

That's the most important thing, isn't it? I can do board slides. It's important that you just get out of the house every now and then, you know?

Yeah, it is. And there'll be, there'll be other skaters who come down who you can talk to about. Oh, I like your skateboard.

I like your wheels. Nice wheels. Nice wheels.

You've got there. I like the wheels they've got now. Look at the wheels on.

I've got these wheels on mine. Well, I find these wheels are even faster than your wheels. My wheels are yellow.

Yours are blue. I like, I like blue ones. Maybe I'll get some blue ones.

That's basically how the conversation goes. Um, I sent you a photo today. Do you remember what it was off?

Um, don't look, don't cheat. I said, remember. Oh, oh yeah.

I had forgotten, but I did just cheat and had a look. Yeah. It was a photo of a DVD that you bought.

Do you remember those listeners? DVDs, a DVD of a skating, skateboarding video that we used to have called Hocus Pocus, Hocus Pocus by H street. If anyone remembers Hocus Pocus by H street, leave a comment.

Hmm. Yeah. I don't know if they will.

It's an old skateboarding video. It's quite good, but we used to have it on VHS years and years and years ago. We're talking about sort of half a century ago or something.

Second generation copy them. I made it for me. So it was super low quality and the DVD.

I was thinking, oh, it can't be very good, but it's actually a lot clearer than I've ever seen him before. Yeah. Cause we used to have quite a sketchy copy of it.

And then I've watched it since on YouTube and it's not a great upload on YouTube. It's quite low quality again. So it was really nice to have it.

I mean, it's still taped off of VHS, like a very home produced, like watching someone's home videos, kind of that level of quality, but it's still better than I've ever seen it before. That's nice. You know what, to be honest, when I was, when I was compiling these questions, I was thinking, how can I make questions that will, that will not result in a conversation about skateboarding?

I failed. Oh dear. Let's move on.

It's okay. I don't mind. I've got another question for you.

We're moving further afield now away from what's your favourite into something much more personal. So we used to live together, not just when we were kids, but then after university and all that stuff, when we were in our mid twenties, mid to late twenties, we lived together for a few years. And I was just wondering, what are your memories of living with me, both good and bad?

For example, how did you feel when I used to tell you to do the washing up? I probably used to feel. You can't remember, can you?

I probably used to feel, which means you're now speculating on how you felt because you actually can't remember. I'm speculating. I can't remember.

I was probably very grumpy about it as well. So I remember playing lots of video games. Yeah.

And watching the beastie boys. Um, no, what's it called? The criterion collection of videos, video, a video collection of beastie boys videos.

Yeah. I remember making, making, um, compilation DVDs. Yes.

From all the best bits of all our DVDs that you'd rip on your PC and we'd make excellent compilation DVDs of like one black Sabbath song, then one skate section, then one beastie boy song, then one

kind of like, like a DVD mixtape, then an Adam and Joe sketch and then a bit of Bill Hicks. And then this and that. It was great.

It's good. Good little video. Some of them good times.

We actually even learn how to write, how to make our own commentary track over the top. I haven't watched that commentary one in years. I wonder if it's any good.

It's probably not. Probably not. I would say, but it was the very first thing that we ever did.

It was anything like doing a podcast. We also used to sometimes, um, this is a few years later when you, we were living separately. I'd come over to yours on a Friday and we'd do a big DJing session and we'd have a microphone as well.

And we'd record the whole thing with DJing and then really stupid. Um, uh, emceeing over the top of it. Have you got any recordings of that?

Somewhere, but somewhere, I'm not sure where, but they're very stupid. They're funny. Some of them are really funny, but normally what would happen is that the microphone would be far too quiet.

Yeah, I remember that. But, um, we did come up with some pretty stupid and very funny ad libs, I think. Oh, well if you ever find them, send them over.

I will. Right. Let's see.

Okay. What do you think of drivers of cars who slow down to let you cross the road when you're not at a pedestrian crossing? So you're about to cross the road and that you're waiting for the cars to pass.

And one of the cars slows down to let you cross in front of the car. And you're not at a pedestrian crossing. How do you feel about that?

I feel that it's not safe. Do you? Yeah.

I feel threatened and, um, angry, angry. Yeah. That's about it really.

Okay. Cause I remember times when we were just walking around in London and we go to cross the road waiting for the cars to stop. And a car would invariably stop to sort of politely let us cross.

And you'd be like, I hate it when they do that. Can't stand it. The reason is, especially in London, it's not just them that you're worried about.

A busy road in London has got bikes, other cars, mopeds, uh, well, trucks, trucks, other things to contend with, not just that one car. And when one car stops and flashes their lights, you feel rushed into crossing. And some people will cross when it's not safe because a car's going, come on, I'm letting you go here.

And you've got to do would be to thank me. No. Yeah.

Across immediately in the highway codes. If you see someone standing by the side of the road, stop and let them cross and wave them across. That's not in the fucking highway code.

You just drive. It's not recommended. Is it?

It's not safe and you can walk out and get hit by a bike. Yeah. Is that guy vouching for the whole road?

He's going, Hey, it's all right. I've checked. I've asked everyone here and they've all agreed to stop so you can cross the road.

No, he fucking hasn't. So we should drive on and stop telling me what to do. Yeah.

There's something controlling about that kind of behaviour, isn't it? I know it's, I know it's well-intentioned, but, um, well usually, yeah, I'm sure it's well-intentioned all the time, but, um, it's not necessarily safe to cross. Yeah.

I know what you mean. Cause you think, right, this can't stop. I'll cross, but then there's some other factors, some idiot on a, on a motorbike who's going to fly around that person who stopped and they don't see you crossing the road beyond the car and then they smack into you.

And then, then it's game over, isn't it? So yes, I understand. People think I'm weird because I don't like that, but maybe I am just weird, but no, no, we don't, we'd, no one thinks you're weird anymore.

Now that, now that it's been, it's been explained, it's been explained and clarified. It's probably just a London, it's a London thing. It's a London thing.

Um, but you got to be very, very careful when you cross the road here. Cause I would say you've got to be very, very, very careful. Fuck off.

He said wittily. He retorted. Let's see.

Okay. Okay. Okay.

On the subject of things being annoying, how would you rate these things in terms of how annoying they are? Zero is, is fine. And you could go minus.

So you could go into minus figures like minus one is actually not annoying. In fact, it's sort of pleasant. It's quite, quite pleasurable.

But anyway, zero, zero is fine. One is quite annoying, but tolerable. Um, two is very annoying and three is unbearably, sorry.

Three is unbearably infuriating white hot rage. So, so zero fine. Number one.

Nah, it's a bit annoying, but I can tolerate it too. Yeah, that's really annoying. Three is this is unbearably infuriating.

I'm a white hot with, um, fury and indignation about how unbearable this is. Okay. Right.

Go on. Yeah. Right.

So the first thing, first situation is this not being able to find the end of a roll of sellotape. Listen, this sellotape is that plastic sticky tape. Uh, in France, they call it Scotch.

Uh, they're wrong. It's sellotape, not being able to find the end of a roll of sellotape. So you need to stick something and you get the sellotape.

And then you've spent ages picking your thumbnail around the surface of it, desperately trying to find the end of that role. And it's nowhere to be found. So how, how annoying is that?

Obviously a sliding scale, depending on how long it takes. So you start off on a zero. You just do this.

This is what you do. And then you do one lap. Like, hang on, hang on.

Just on the whole circle. And it's not there. Um, but it, it is there.

It's just can't find it. This is quite annoying, but tolerable. And you're on, then you're on sort of like 0.5. Okay. Then you keep going. You still can't find it. Then you're not, then you're on one.

And then normally you find it on one. You think? Yeah.

If you don't, you definitely, it's got the potential to go all the way up to three, but I'd say 99% of the time you're going to, you're just

going to finish on about 0.75. Right. 0.75. 0.75. Only that. Every single time.

I mean, of the times you can't find it. I think it goes for me up to at least two. This is very annoying.

I might say that to my wife. This is very annoying. I know, but I can't find the edge, the end of this sellotape.

This is very annoying. And she has to, she has to agree with me. She has to, yes, that must be very annoying, darling.

This is very annoying. I can't find the end of the sellotape. And if she doesn't reply, she doesn't sort of, you know, validate me.

Acknowledge. Yeah. Then it becomes unbearably infuriating.

You're not validating the fact that I'm finding this annoying. This is unbearable. Okay.

Okay. That's, that's how we feel about that. Okay.

Then how about stubbing your toe? And we need to explain what stubbing your toe means. Do you want to explain it?

Well, you bash your toe into a bit of doorframe or something or a. Furniture. You're just walking along, probably barefoot, barefoot with bare feet.

And there's an action of just hitting just your big toe. So it goes boink. Or your little toe.

You're just walking along, minding your own business. And then whack, your little toe hits the corner of a, of a table or something. And that's something gross.

It's quite easy to break your little toe or your smaller toes. And it's quite often you can break them and not really realise just, and they just like settle down in a weird way and stuff. Or you, you wake up one morning and your toe just falls off.

That can happen. In the shower. Yeah.

Hmm. So many times, just the one for me because it doesn't happen very often. And it's, it's all over and it's all over as soon as it started.

Isn't it? Wow. You, you can tolerate quite a lot because if I, I can't imagine that just walking along whack.

Oh, that's quite annoying, but that's, that's tolerable. I can tolerate that. That's just pain.

It's just pain. It'll be over in a second. Bang.

That's quite annoying, but okay. It's not, it's not like sort of long, long term thing though, is it? It's just like quick bang pain.

Ow. It'll be over as soon as it started. It's not like a, it's not like it's an injury that's going to play you for a long time.

Unless you break, unless you break your toe and it falls off.
Hopefully unless you, unless you break it, if you break it, that's another thing though, isn't it? That's, that's, that's not covered by the premise.

You don't think just stubbing, simply stubbing your toe is fine.
Normally that doesn't imply breaking the toe. No, that's true.

Okay. And as you're quite tolerant, then these things, right? The next thing is this people who leave the clear plastic film on things they've bought.

For example, they've bought a digital watch and the little screen still has a little plastic film on it, which you're supposed to just peel off straight away. So you might get it on a digital watch, a bicycle speedometer, you know, an alarm, an electric alarm clock or something like that. People who leave that clear plastic film on the device they bought intentionally leave it on because quote, it protects the screen.

How's that? How annoying is that? When you do that and you did the inverted, the commas with your fingers and said, because it's fixed, I found that quite annoying.

But, um, I'm going to add that people who, uh, people who raise two fingers to make quote marks while talking. Okay. Go on.

But anyway, people will leave a plastic film on whatever they bought because it protects the screen. I don't mind them because I'm guilty of doing it. Can you believe this?

What? Only one item I own. It's a synth that I bought a couple of years ago.

And I think maybe a part of it is still not quite sure if I like the synth or not. And I left it on there because I thought I could return this up to like a month after purchase. And I think I'll leave it on there because it would be just kind of thing.

They're not going to argue, are they? If they still got the sticker on, you know, you're going to accept it back. Yeah.

Yeah. Whether you've got the receipt or not. Yeah.

I've still got the sticker on the screen. Come on, dude. It's brand new.

Sticker's still on the screen. Yeah, fine. It's brand new.

That's the thing. As soon as you take that film off, the item is no longer brand new, is it? But, um, I just haven't got around to taking it off.

I still don't know if I like the synth that much or not, but there you go. But people who are just walking around with a watch on their wrist, which still has the plastic film on it. I quite like that because you can go, uh, do you mind if I just, and then just peel it off and go, ha ha.

Yeah, I suppose so. I, for me, that is incredibly annoying. Um, I'm not quite sure why it's a really, a pet peeve of mine.

When I see that people who leave the plastic film on it. Cause you say it protects the screen, but it's not there to protect the screen. It's there to prevent the screen while it's in transit.

So that when you get it, it's brand new and you can go bling. It's brand new. It's not for you to go.

Oh, I still haven't like collected it yet. It's still at the depot, but in your, in your head, it's still in transit. In your head.

You haven't, you haven't, you haven't opened it yet. You haven't christened it yet. Haven't committed to actually owning this thing.

Yeah. Where are you? What are you doing?

Yeah, exactly. I would give that a two, very annoying. Wow.

All of these are very annoying for me. How about this? Getting a hang nail when putting on clothes, a hang nail listeners.

So, you know, the nails on your fingers, sometimes on the edge of your nail, uh, the nail cracks slightly and leaves a kind of slightly sharp little hook. That's called a hang nail. And it catches on things, especially if you are putting on a pair of socks, or if you are putting on a woollen sweater or some other thing, or you may be changing the sheets on your bed or something like that.

And the hang nail just gets caught on whatever it is you're using. So getting a hang nail when putting on clothes, what about you? How do you feel about that?

I don't know about 1.5, 1.5. So that's okay. You're talking that's annoying, but more or less tolerable. Okay.

Yeah. I think it's probably fair. Cause I mean, I'm not going to, I'm not going to go on a rampage because I've got a hang nail, you know, I'm not going to go all taxi driver because of that.

Although he might well have had one. I mean, you know, when he's doing that thing, lying on the bed, pulling the knife out, he could have easily got a hang nail doing that. Yeah.

When he's flicking the gun out of the sleeve of his jacket, he could easily have got a hang nail doing that. Oh, hang nail hurts. Ow.

You're talking to me. You're talking to me. You're giving me a manicure.

You're going to give me a manicure. I've got a hang nail right here. No.

Okay. No one else here. And that's what threw him over the edge is just the irritation of having a hang nail on the corner of his finger.

Maybe. Making a cup of tea and then realising, dun, dun, dun. There's no milk.

Everything for you is going to be, meh, it's not that bad. It's not that bad. I've got to be honest.

I just do without the tea or there's always some fucking oat milk. I'll have that if I have to. Yeah.

Okay. Fair enough. Your, your wife, you're okay.

Cause you've got your wife checking if there's milk sending you texts while you're recording like the master version of the, the, the actual release version of the track that you were doing and worse comes to worst. I'll pop down the shop, get some milk and I'll probably buy like some, some snacks while I'm there as well. Some chocolate digestive biscuits, chocolate digestives, or maybe if I'm feeling cheap, a double pack of Euro shopper economy digestives, just normal digestives, but you get fucking loads of them for about one pound 20.

I don't have chocolate. They don't have chocolate on the right. No, no chocolate.

They're just sweet. That's sweet. They're just, they're as good as any other digestive.

You know, they're not inferior. Yeah. And you can just stuff your face with them.

Well, you can just eat loads of them. You get so many. Yeah.

You can just go on a huge digestive biscuit. Binge. You just eat until you just realise that you've eaten too many digestives in quite a sort of serious way.

Like I've probably given myself some horrible disease now. You mean diabetes? I don't want to say it.

It's not as if it comes out of the realm of funny when you start bringing actual illness. Sorry.

[James]
I'm sorry.

[Luke]
Okay. Here's the next thing. When you, when you think you charged your phone, let's say you're going out and you think, oh, I better charge my phone.

You plug it in and you think you charged it, but then you pick it up and actually it didn't charge maybe because the thing wasn't switched on at the wall or it wasn't properly connected. And now you're about to go out and your battery is at 6% or something. I'm a white hot, I'm a white hot rage for that.

I'm afraid. White hot rage. So you'd be on three.

You're into four at this point. I'm just in free fall basically. You don't know where you are.

The red mist has come down. Cause I'm addicted to my phone like everyone else in the world. Yeah.

It's terrible, isn't it? It's not good, but I do use it for like my portable music, which we both sort of always have music on the go. Right.

So that's one thing. Like I never used to be without my Walkman on my MP3 player before. Yeah.

So it's just an extension of that. And it's also, but what if I need to look something up on Google? You know, I have to wait 20 minutes to find out some piece of information that I could easily wait 20 minutes to find out.

Do you remember in the old days, right before smartphones and stuff that there would actually be a phone number you could call if you had any question. Hmm. I do.

Yeah. One, one, eight, one, one, eight. And they just have the internet there and they just give you an arm.

They basically Google stuff for you. Yeah. Like what is the capital city of Uzbekistan?

Anything. Something like that. And they would tell you, but it would cost a lot of money.

It costs you about two quid because it's like a high charge number. Yeah. Those are, those are the days.

Um, so yes. White hot rage. I agree.

Well, I was just really going to say some, some of the buses around here have got, um, charging points on them. So just to make sure you get a bus with a charging point. It doesn't matter where you're going.

Change your plans. Just get on a bus for the charging point. Get on any bus and just charge away.

Yeah. And wherever you end up, at least you'll have your phone with you. Yeah.

You'll be all right. Yeah. You can find an Uber.

Imagine that. Just literally get you on a bus travelling an hour in the wrong direction, but you're all right because your phone is charged. And then you're like, yeah, I'm in, um, I'm in Reading, but, uh, it's okay.

I'm going to get an Uber and my phone's working now. Yeah. Final thing.

How do you feel about people in shops or other public places who walk too slowly or who dawdle in entrances or exits or on stairs, people just getting in the way, walking too slowly or just slowing down in places where they should definitely be getting out of the way, like the entrance or exit of a shop. Normally the entrance and exit are the same door, interestingly enough. But anyway, it's all about perspective, isn't it?

Anyway, how do you, how do you feel about people who dawdle walking too slowly? I don't really mind cause some people are old or have, you know, frailties. So I'll give them a break.

I don't mind. You're a good man. But, uh, people who dawdle in doorways, dunno.

I mean, stay at home. What are they doing? What are they doing?

But then again, sometimes it's quite hard to know where to stand. Like I always feel like I'm in the way pretty much everywhere I am in my life. No, as soon as I leave the house, I feel like I'm in the way of someone somewhere.

It's another London syndrome thing. Like everywhere's a bit too busy and you just feel like, well, if I stand here, ah, fuck it. That's city life for you.

Yeah. Life in the big city, the big bad city. Well, you just give up and go, fuck it.

They can just walk around me. Yeah. I don't know how to end this James, because the questions just go on and on and on.

pick, pick like the three best questions and let's call it a day. I don't know. One more good one.

One more good one. They're all good. I mean, they're all brilliant questions to be fair.

Um, okay. Do you find anything? We're still on the subject of things being irritating and annoying for some reason.

But anyway, do you find anything irritating about the way that people use English these days? Some people do. Some people get really annoyed about other people's use of English.

I don't think you're that kind of person, but still, is there anything that annoys you? I mean, sometimes you hear people's accents. You don't like as much or as people have a job.

It doesn't really bother me. Honestly, people are entitled to use English however they want. I think it's a, it's a, they can write.

It's a tool. It's not to be dictated from on high. Yeah.

You're not a prescriptivist. I'm not a prescriptivist, but I'm trying to think there must be some phrases that annoy me. I mean, it used to annoy me a lot when people said literally when they didn't mean literally.

Like I honestly, it was so embarrassing. I literally died. No, you didn't.

Yeah. I mean, that's slightly annoying. People who go up with a voice like that.

I just slightly annoying. We'll go up. Everything they say goes up at the end like that.

It's like literally the most annoying thing in the world. Mm hmm. Okay.

Generally speaking, I don't really give a toss. Here are some things that people often do find irritating though, not necessarily you, but things that other people might find irritating. So one of those things is in British English when people speak with Americanisms.

For example, when someone is ordering a coffee, they say, can I get a cappuccino? Give me a coffee. Give me a give me a regular coffee.

No, I mean, when they say, can I get a cappuccino instead of excuse me, could I have a cappuccino please? Can I get a, can I get a cappuccino? That, that annoys some people.

I'm more eye with it mostly. Another thing that people really get annoyed about is when someone says, how are you? And the other person says, I'm good.

That annoys a lot of people. I say that now. Yeah, most people say that.

I think it's fine. I just kind of go with the flow language wise. Yeah, it's okay.

Cause the thing is people want, people think it should be, I'm fine. I'm fine. Yeah.

But the reason that people get annoyed by it is I think it's just because it sounds American, but the argument they have, the reason that they have is that they think that it sounds like what I'm, you're good. Like what? You're a good person.

You're like morally good. Oh, I don't think, but I don't think anyone ever actually misunderstands. Here are some other things that you get in advertising or in, in shops and things.

So one of them is a, it's a free gift. Um, because a gift by definition is free. Um, Oh yeah.

Yeah. Also when people say, uh, I bought it for free. It doesn't really make any sense cause it should be, I bought it for 10 pounds, but you can't buy something for free.

You just say, I bought it free. Oh, I got it free. I got it free.

Yeah. Uh, not for free, but I mean, I say that I'm not bothered by it, but some people are. Another thing that can be irritating is when you see things like, you know, um, huge discounts up to 90% off anything up to 90% off could be 5% could be 90% DVDs up to 90% off up to.

So yeah, the, the discount is going to be anywhere between 0% and 90%. So all the DVDs might just be 5% off, but that is included in the, in the range of up to 90% off DVDs from three pounds. There's another one.

I've thought of one that I was going to say earlier. Go on. Um, you forgot it instantly forgot, instantly forgotten it again.

I remembered, I remembered, I remembered. Um, it's when it doesn't, I'm not sure if it annoys me as much when it first came out, it used to annoy me a lot. And it's, I've kind of softened to it a bit, but, um, we will say we reached out or thanks for reaching out.

I reached, so I reached out to them and they said, you know, or if you want to, thanks so, so, so much for reaching out. basically someone emails you, like for example, someone emails me and says, hi Luke, I'm a big fan of your podcast. And I was just emailing to see if you'd be interested in having this guest on your show.

And I write back and say, thanks so much for reaching out. Yeah. When it should be, thanks so much for getting in touch.

Thanks so much for contacting me. It's this reaching out. Well, I just find reaching out just kind of horrible, corporate, smoochy, smooth, smooth, smush, smushy, smush, just bollocks sort of fluffy language, which is trying to make the process of contacting someone sounds kind of touchy, feely, and kind of, Ooh, thanks for reaching out.

Reaching out to someone. Sounds like you're making a huge effort to contact someone. And it sounds like you're sort of touching them somehow, reaching through the screen and just almost touching the fingertips.

Like, thanks for reaching out to us. Like the Sistine Chapel of God reaching out his arm. We feel so blessed that you reached out to us.

Yeah. It's like emotive and is Wang. But then I thought, actually getting in touch is a little bit like that as well.

Yeah. It's a good point. When you think about it, I was thinking, well, they should be saying, get in touch.

And I was like, well, hang on. Isn't that exactly the same thing? Yeah.

Like get in touch. It's just another touchy feely sort of word. So I checked myself.

Yeah. I checked myself and I thought, hang on, that's, that's bollocks as well. So it's just new that I don't like it.

It's just because it's new. Yeah. It's good that you've got that level of self-awareness because some people just get really upset about these sorts of things and they don't really see how it's just an example of language changing.

It's always been like that. Yeah. Get in touch.

Thanks for getting in touch. That arguably is even worse than thanks for reaching out because get in touch is even less efficient, isn't it? Thanks for getting within touching range.

Now we're touching. Thank you for touching, for getting in touch with me. You mean, thank you for contacting me.

Thank you for emailing me. But it's funny how language can be annoying, especially when it's new. If it's perceived as a change from normality, especially if it's perceived as a lot of the time American, I think people get really bent out of shape about it.

Another one is, thank you so much. Thanks so much. Rather than thanks very much.

Thanks so much. Sounds a bit more emphatic and emotional. Thank you so much.

So, so pleased to hear. I don't know. Instead of I was very pleased.

It's just a little bit gushy, gushy. Thanks so much. Thank you so much.

Thank you so much. So much. I can't even put it into words.

Like so much. They'll send us a lot. Thanks so, so very, very much.

So much. I can't even contain or explain how much I want to thank you for, for selling me this machine loaf of bread. Thanks so much for the 50 P change.

Yeah. But no, it doesn't send me into a tailspin or anything. No, I think it's fine.

Isn't it really? Yeah. Wasn't there a question about your favourite gang star album?

Yeah. There's a few more of your favourite questions. What's your favourite gangster film?

What's your favourite gangster film? Um, quickly. All right.

So my favourite gangster film has got to be, um, good fellows. The Martin Scorsese, Robert De Niro, good fellows. This is my favourite gangster.

I'm going to say, I'm going to say Scarface just to get and mention Scarface is great as well. And so what was the next one? The best gang star album quickly.

So, so that was, what was your favourite gangster film? Then your next question in the list is what's your favourite gang star album. Now people might not know what gang star is.

That was a, or was it just a duo? Was it a guru and DJ premier? Is it just the two of them?

That's gang star. So it was a kind of rap group from the nineties gang star. What's your favourite gang star album?

Um, I don't know the names of their albums. I think mine is, it's a tough one. I think it's gotta be the best of gang star.

It's genuinely the only one I had. It was called full clip. The best of gang star.

Yeah. Well, that's quite a good choice. What about you?

I might say a moment of truth funding, which is one of the later ones. Not, I'm not the one that they probably think. Oh no.

You know what? I used to have that as well. I used to have the moment of truth as well.

And that was one of those sort of late nineties hip hop albums where it was all a bit more, there was a bit more, a bit more vibey, less, less kind of about the funky little samples and stuff and a bit more clean sounding, right? Yeah. So it's kind of the peak of that kind of sound kind of what they call boom back now, but it used to just be called hip hop.

That's just what hip hop was. Right. Yeah.

Um, that's probably time we hung up the mics, isn't it? Yeah.
Thank you so much.

Say that again. Thank you so much, James, for this. It's been, it's been wonderful.

Thank you so much for reaching out here on the podcast. You're so welcome, Luke. It's been good.

And listeners out there. I mean, just, you can just imagine how much their English has improved having listened all the way through to this conversation. Well done for getting to this point.

If you did, um, hopefully we threw in a few, see, again, I kind of almost forgot we were recording for a minute. That's all right. So almost, I mean, it's still there, but you know, it's not the forefront of your mind after a while of talking listeners.

If you have managed to get all the way through to this point without becoming a skeleton with headphones on, um, then you could prove that you're still conscious by saying, thank you so much for this episode. You could also tell us your favourite gang star album or your favourite gangster film. Um, or what I often do at this point, James is I'll ask the listeners to use some sort of key word to show that they made it up until this point.

And you can tell when people didn't make it because no one uses the key word in the comments. So what's the key word then? Well, I don't know.

You've got, we've got to decide it's different. It changes each time. So what, what words has come up in the last 10 minutes that you think is sort of memorable?

I can't remember. Right. Um, so memorable.

Look, there's so many memorable moments, Luke, that it's hard to pick one. Use the word. So just use the word.

So in some way, okay. That would be so great. Or, and so, well, just, and so, so, so what?

And so, well, that was so enlightening, educational, enlightening. Yeah. There you go.

The key word is so long and so brilliant. So useful, so instructive and so profound. Thank you so much.

There you go. Okay. Listeners.

Nice one. Great. And by James's album, even if you don't want to, it's an EP, EP, purple, shiny, purple, vinyl, translucent, purple, vinyl.

Who's 004? Who's 00Z? No, 00Z004.

There you go. That's, that's all you need to do. Google that and just carry on as you were.

All right. Thanks, James. I've really enjoyed this.

I have to say. It's so well, it's quite fun, isn't it? Yeah, I think it is.

And I hope the listeners agree. Nice one. Come back on the podcast soon.

We can talk about anything. All right. I'm curious to see what, what listeners say in response to this, but lovely talking to you.

Have a lovely rest of the weekend. Cheers. All right, Lepsters, I'm still here sitting in the toilet.

Yeah, I was sitting on the toilet and in the toilet. That's a kind of thing in British English. We call both the, the thing that you sit on.

What is it? Is it an item of furniture? I don't know what to call it.

The convenience that you have in the room, the actual thing, the item is called the toilet and the room is also called the toilet.

Whereas in American English, it's different. They call the room, the bathroom, the restroom, the washroom, even though typically you're not doing any of those things.

And within that room, there is the toilet, which is the thing that you sit on. Fascinating stuff. This isn't it?

Anyway, here I am. I'm still here sitting on the toilet in the toilet. And that is the end of this rambling chat with my brother.

I really hope you enjoyed listening. Remember conversations like this are perfect for your English because you get exposure to natural vocabulary, spontaneous speaking, humour, and all the

little quirks of everyday English that you might not find in textbooks, or at least the stuff that they try to add into direct teaching materials. But sometimes the best way is just to discover these features of English in context within this kind of recording of natural spoken English.

But you didn't need to be convinced of that, did you? Because you listened to the entire thing. Well done you.

Now, if you want to go further with your English, including getting breakdowns of the English which has come up in episodes like this, you can always sign up to Luke's English Podcast Premium to get exclusive lessons on grammar, vocabulary, and pronunciation. Just go to [teachaluke.co.uk slash premium](https://teachaluke.co.uk/slash/premium). In fact, premium episode one, the very first premium episode, is a breakdown of English which came up in one of the many other episodes of this podcast with James that you can find in the archive.

P1. That's not what I'm doing right now in the toilet. Maybe later.

But no, that's the name of the first premium episode. It's called P1 something. I can't remember.

Language review for something. Anyway, in that episode, I break down language from another episode in which James and I talked about pets. And we told stories of the cute and crazy cats that we used to own, and the tragic story of our gerbils and the goldfish that we used to have and stuff like that.

So that's premium episode one, a breakdown of language from that conversation with James about pets and plenty of other

premium episodes deal specifically with language, which has emerged naturally from conversations I have had on the podcast. So for more direct learning from me with episodes like this, you can check out NEP premium, [teacherluke.co.uk slash premium](http://teacherluke.co.uk/slash/premium). And of course, my brother's new vinyl EP is out now.

Ooze 4, that's O-O-Z-0-0-4, out now on Ooze Records. So if you want to support him, check the link in the show notes in the episode description and get yourself a copy of that lovely translucent purple vinyl EP. And play it guaranteed.

It is guaranteed to break the ice at parties. Thank you again for listening to Luke's English podcast. Everyone take care of yourselves.

Be excellent to each other. Have a lovely morning, afternoon, evening or night. And I will speak to you again soon.

But for this episode, that's it. Take it easy. Catch you next time.

Okay, everyone. Great. I'm now.

Well, I'll keep it to myself. What I'm going to do now. That's between me and myself.

Yes. All right. I think it's probably best for me to end the episode, isn't it?

And I'll do it right now. Thanks for listening. Bye.

Bye. Bye. Bye. Bye.

Thanks for listening to Luke's English podcast. For more information, visit [TeacherLuke.co.uk](https://www.teacherluke.co.uk)